



Model For The Portrait Of Sarah Bernhardt In The Role Of Jacasse, 1907



22 000 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting

Length : 55,5

Height : 76

Description

Exhibitions: Paris, April-October 1908, at the Union Central des Arts Décoratifs, Theatrical Exhibition, No. 545, titled: Sarah-Bernhardt, sketch of the panel of the Jesters, for the foyer of the Sarah-Bernhardt Theater. By Louise Abbéma, collection of Mrs. L. Abbéma. Paris, May 3-15, 1909, at the Galerie Georges Petit, 8 rue de Sèze: Catalogue No. 17 under the title: Jacasse (Sketch of the panel for the foyer of the Sarah Bernhardt Theater. - To Mr. Victor Ullmann. Related literature: Union central des arts décoratifs, Exposition Théâtrale, cat. ex., Palais du Louvre, April-October 1908, Paris, Emile Lévy, 1908, p. 61. Exhibition catalogue, Invitation to the exhibition of new works by Miss Louise Abbema which will take place from May 3 to 15, 1909, Galerie Georges Petit, 8 rue de Sèze, Paris, 1909,

Dealer

SEGOURA FINE ART

Antique dealer Furniture Paintings and Works of Art

Mobile : 06 71 62 45 95

85 rue des rosiers Marché Biron allée 1 Galeries 17 & 18
Saint-Ouen 93400

np. 3. The rediscovery of a painted sketch for the decor of the public foyer of the Sarah Bernhardt Theater, Place du Châtelet, in Paris, is quite exceptional. The multiple rearrangements Since its construction, the decorative ensemble desired by Sarah Bernhardt and designed by the painters Alfons Mucha, Georges Clairin, Louis Besnard, and Louise Abbéma have disappeared. Our modello is a unique testimony to the history of the City's theater. The large portrait of Sarah Bernhardt in the role of Jacasse by Louise Abbéma was particularly fitting for the building where Miguel Zamacoïs's play *Les Bouffons* had its premiere in January 1907. It also fits into a genealogy of artistic representations featuring Sarah Bernhardt in the roles that made her famous. Louise Abbéma has sensitively rendered the triple portrait of the actress, the theater director, and the beloved companion she accompanied throughout her life. Louise Abbéma (1853-1927) Modello of the Portrait of Sarah Bernhardt in the role of Jacasse, circa 1907, oil on canvas, 76 x 55.5 cm Olivia Droin, Louise Abbéma (1853-1927), decorative painter, DEA, defended at the University of Paris 1 Panthéon-Sorbonne, under the direction of Daniel Rabreau, October 1993, vol. 2 (catalogue of dated works, p. 73. Related work: Jacasse, decorative panel, oil on canvas, formerly in the foyer of the Théâtre Sarah-Bernhardt, exhibited in 1907 at the Salon de la Société des artistes décoratifs at the Pavillon de Marsan, Musée de l'Union centrale des arts décoratifs, from October 30 to December 10, 1907. The rediscovery of a painted sketch for the decor of the public foyer of the Théâtre Sarah-Bernhardt, Place du Châtelet, in Paris, is quite exceptional. The multiple redevelopments of the theater since its construction have caused the disappearance of the decorative ensemble desired by Sarah-Bernhardt and signed by the painters Alfons Mucha, Georges Clairin, Louis Besnard, and Louise Abbéma. Our modello is a unique testament to the history of the city's theater. The large portrait of

Sarah Bernhardt in the role of Jacasse by Louise Abbéma was particularly fitting for the building where Miguel Zamacoïs's play *Les Bouffons* premiered in January 1907. It also fits into a genealogy of artistic representations featuring Sarah Bernhardt in the roles that made her famous. Louise Abbéma sensitively rendered the triple portrait of the actress, the theater director, and the beloved companion she accompanied throughout her life.

Louise Abbéma (1853-1927) *Modello of the Portrait of Sarah Bernhardt in the role of Jacasse, circa 1907.* ©BNF, Department of Arts of Show

Sarah Bernhardt signed a lease with the City of Paris to operate the Théâtre des Nations, Place du Châtelet, starting January 1, 1899. The performance hall, built in 1862 by Gabriel Davioud, had undergone extensive reconstruction since burning down during the Paris Commune in 1871. The new lease expressly stipulated that "the decorative painting and interior furnishing of the theater" were the responsibility of the buyer. The work would last six months. This was a unique opportunity for Sarah Bernhardt to demonstrate her originality in the decoration of this venue. Sarah Bernhardt chose to adapt the performance hall to her taste and image, abandoning the usual red color. The press echoed this joyful and vibrant atmosphere: Brightly lit, with its white and pink seats and its nasturtium carpet, the hall is charming and one feels at ease. The plush curtains opening in the middle, the banisters pleasantly decorated with masks, and the very simple blue ceiling are in excellent taste, and one can only praise the illustrious director for taking such care of the spectator, for whom such a well-suited setting is an added attraction.³¹ The lease was renewed as of January 1, 1914, for a term of 9 years. See Archives of the City of Paris.² Paris City Council Report 1898, "Draft Lease between the City of Paris and Mrs. Sarah-Bernhardt for the Théâtre des Nations," p. 12. © BNF³ J. L., "The Decorations of the Sarah Bernhard Theater," *La Chronique des Arts et de*

la curiosité, supplement to the Gazette des Beaux-Arts, January 20, 1899, p. 25.⁵ The beautiful fourteen-meter frieze at the front of the stage, alternating comedy masks and bouquets of flowers, was painted by Georges Clairin and M. Jambon. The director requested that each of the boxes have "a large divan covered in buttercup silk." The electric lamps are covered with a pale yellow glass globe. The smoking room is decorated with "a frieze of masks, flower garlands, and banners recalling Sarah Bernhardt's main creations, while a band representing thyrsuses runs along the base."⁵ Like the performance hall, the decoration of the public foyer also caught the attention of journalists. Sarah Bernhardt entrusted her closest collaborators and friends with the design of ten painted panels, eight of which depict her in her most famous roles. The journalist Alfred Delila gave his readers at Le Figaro a detailed description of what he called "Mrs. Sarah Bernhardt's little Louvre": Let's move on to the public foyer, where we find ourselves in a veritable museum--Mrs. Sarah Bernhardt's little Louvre: eight panels catch the eye and provoke admiration. Seven are completely painted, (...). In the meantime, here is the theory of Mrs. Sarah Bernhardt's major roles, rendered with exquisite care: The Samaritan Woman, her pitcher on her shoulder; Gismonda, palm in hand, surrounded by oleanders, by Mlle Louise Abbéma - Théodora, crown on her head, ghost in hand, golden veil over her face; the Ancient Tragedy, dark tunic, one hand raising her mask, by Georges Clairin; - the Lady of the Camellias and Hamlet, by M. Louis Besnard finally the Distant Princess, by Mucha, who will also execute The Eaglet when the time is right. Our sketch painted in 1907 represents Sarah Bernhardt. 76 x 55.5 cm (without frame) - 88.5 x 67.5 cm (with frame)